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Nota di contenuto	The representation of social and political relations in operatic works : introduction to part I / Jane F. Fulcher -- Venice's mythic empires : truth and verisimilitude in Venetian opera / Wendy Heller -- Lully's on-stage societies / Rebecca Harris-Warrick -- Representations of "le peuple" in French opera, 1673-1764 / Catherine Kintzler -- Woman's roles in Meyerbeer's operas : how Italian heroines are reflected in French grand opera / Naomi Andre -- The effect of a bomb in the hall : the French "opera of ideas" and its cultural role in the 1920s / Jane F. Fulcher. The institutional bases for the production and reception of opera : introduction to part II / Thomas Ertman -- State and market, production and style : an interdisciplinary approach to eighteenth-

century Italian opera history / Franco Piperno -- Opera and the cultural authority of the capital city / William Weber -- "Edizioni distrutte" and the significance of operatic choruses during the Risorgimento / Philip Gossett -- Opera in France, 1870-1914 : between nationalism and foreign imports / Christophe Charle -- Fascism and the operatic unconscious / Michael P. Steinberg and Suzanne Stewart-Steinberg. Theorizing opera and the social : introduction to part III / Victoria Johnson -- On opera and society (assuming a relationship) / Herbert Lindenberger -- Symbolic domination and contestation in French music : shifting the paradigm from Adorno to Bourdieu / Jane F. Fulcher -- Rewriting history from the losers' point of view : French grand opera and modernity / Antoine Hennion -- Conclusion : towards a new understanding of the history of opera? / Thomas Ertman.

Sommario/riassunto

This edited volume brings together academic specialists writing on the multi-media operatic form from a range of disciplines: comparative literature, history, sociology, and philosophy. The presence in the volume's title of Pierre Bourdieu, the leading cultural sociologist of the late twentieth century, signals the editors' intention to synthesise advances in social science with advances in musicological and other scholarship on opera. Through a focus on opera in Italy and France, the contributors to the volume draw on their respective disciplines both to expand our knowledge of opera's history and to demonstrate the kinds of contributions that stand to be made by different disciplines to the study of opera. The volume is divided into three sections, each of which is preceded by a concise and informative introduction explaining how the chapters in that section contribute to our understanding of opera.
